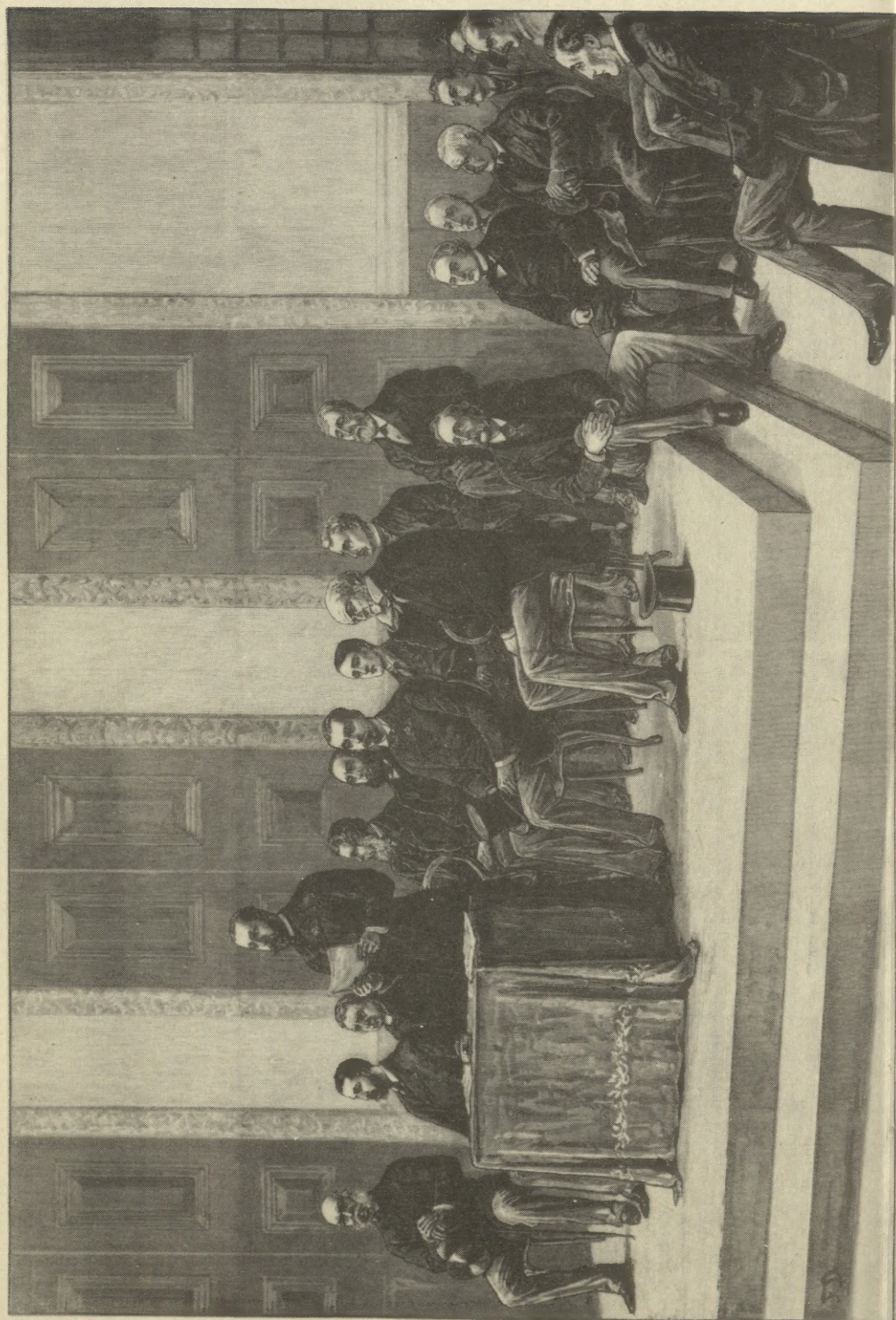
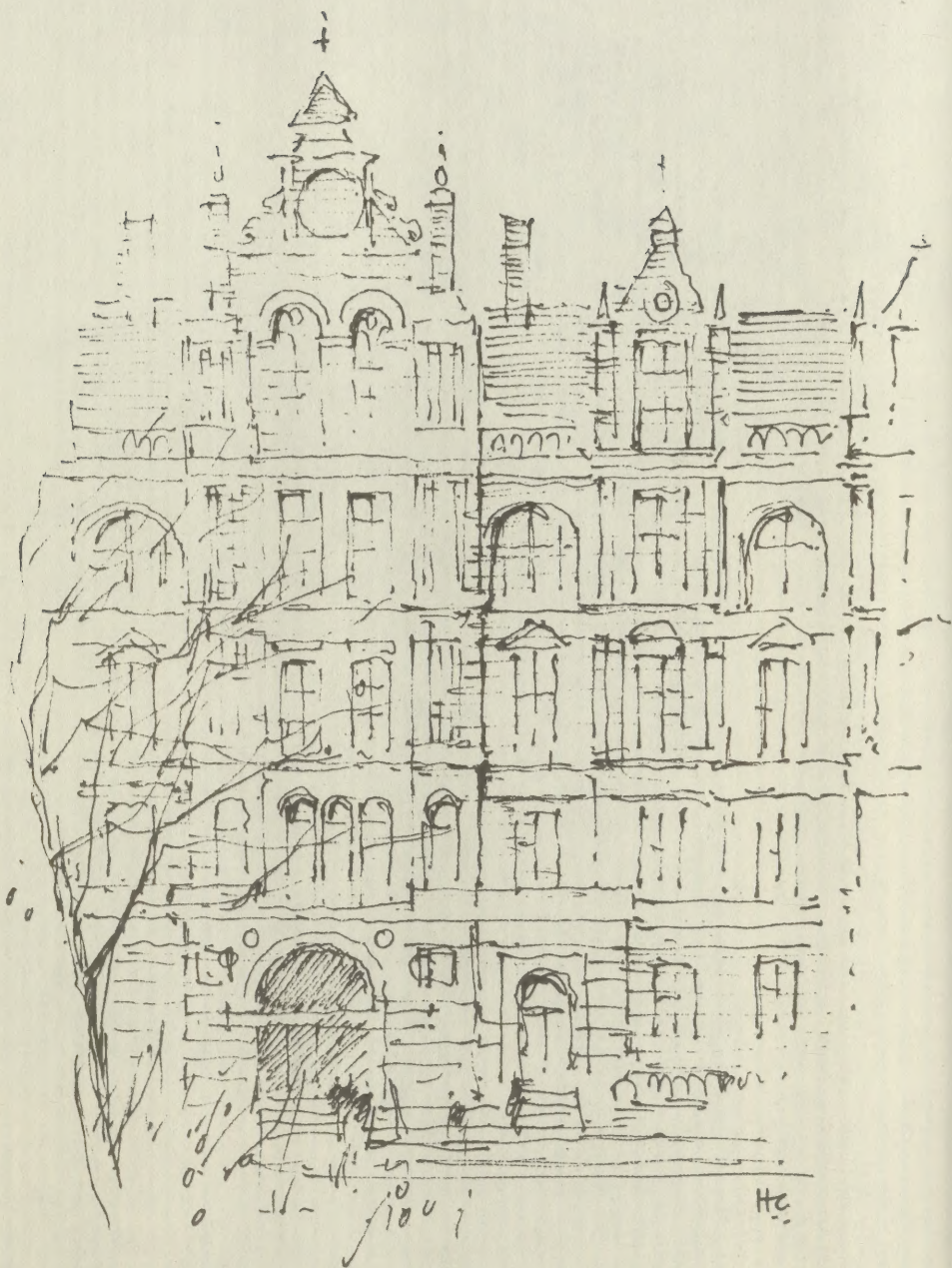




*The Royal
College
of Music
Centenary
Prospectus
1982~1983*



This engraving depicts The Prince of Wales, later King Edward VII, speaking at a Meeting held on 28th February, 1882 in St. James' Palace to establish The Royal College of Music. Also present were Princes, Dukes, Earls and Peers of The Realm, The Archbishop of Canterbury, The Prime Minister (Mr. Gladstone) and other dignitaries.





*The Royal
College
of Music
Centenary
Prospectus
1982-1983*

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The Royal College of Music

Patron

Her Majesty The Queen

Patron and President

Her Majesty Queen Elizabeth The Queen Mother

Vice-Presidents

His Grace The Archbishop of Canterbury

His Grace The Archbishop of York

Sir Adrian C. Boult, CH, DMus, HonLLD, HonDLitt, FRCM, HonRAM, HonGSM, HonTCL

The Right Hon Lord Redcliffe-Maud, GCB, CBE, FRCM

Sir Robert Mayer, CH, KCVO, HonLLD, HonDSc, FRCM, HonFTCL, HonGSM

David McKenna, CBE, FRCM

Herbert Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM

Angus Morrison, CBE, FRCM, HonRAM

E. Kendall Taylor, FRCM, HonRAM

Colonel The Hon Gordon Palmer, OBE, TD, FRCM, JP

Director

Sir David Willcocks, CBE, MC, MA, MusBCantab, HonDMus, FRCM, FRCO, FRSCM,
HonFTCL, HonFRNCM, HonRAM, HonGSM

Vice-Director and Director of Studies

Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO

Registrar

(Until such time as it is possible to make an appointment the duties of the Registrar are carried out by the Director of Studies)

Bursar

Major David A. Imlay, HonRCM, RA(Retired)

Prince Consort Road, South Kensington, London SW7 2BS
Telephone 01-589 3643 Telegrams Initiative, London SW7

The Council

President Her Majesty Queen Elizabeth The Queen Mother

Members ex officio

His Grace The Archbishop of Canterbury
The Right Hon The Lord Mayor of London

Honorary Officers

- *Colonel The Hon Gordon Palmer, OBE, TD, FRCM, JP (Chairman)
- *David McKenna, CBE, FRCM (Secretary)
- *Sir Seymour Egerton, GCVO, FRCM (Treasurer)

Members

- Sir John Ackroyd, Bt
- *David Calcutt, QC
- *Sir Hugh Casson, KCVO
- *John Denison, CBE, FRCM, HonRAM, HonGSM
- *Charles Douglas-Home, FRCM
- The Lady Margaret Douglas-Home, FRCM
- Sir Keith Falkner, HonDMus, FRCM, HonFTCL, HonRAM, HonGSM
- *Roderick Faure-Walker
- Sir Robin Gillett, Bt, GBE, RD
- Sir Charles Groves, CBE, HonDMus, FRCM, HonFTCL, HonFGSM, HonFRNCM, HonRAM
- Herbet Howells, CH, CBE, DMus, FRCM, FRCO, HonRAM
- *David Lawman
- *Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO
- Yehudi Menuhin, HonKBE, HonDMus, HonLLD, HonDLitt, FRCM, HonFTCL, HonRAM, HonGSM
- Angus Morrison, CBE, FRCM, HonRAM
- *Peter Morrison, OBE, FRCM
- The Right Hon Lord O'Brien of Lothbury, GBE, HonDSc, HonLLD, FRCM
- *The Right Hon Lord Redcliffe-Maud, GCB, CBE, HonLLD, FRCM
- *Leopold de Rothschild, FRCM
- Miss Joanna Smith
- *Ian Stoutzker, FRCM
- *The Right Hon Lord Wilberforce, CMG, OBE, HonDCL, HonLLD, FRCM
- *Sir David Willcocks, CBE, MC, FRCM

Representatives of the Professorial Staff

Adrian Cruft, HonARCM
Douglas Moore, FRCM, ALAM
Jack Steadman, FRCM

Student Representatives

The President and Vice-President of the Students' Association

**Indicates member of the Executive and Finance Committee*

Administrative Staff

Director

Sir David Willcocks, CBE, MC, MA, MusBCantab, HonDMus, FRCM, FRCO, FRSCM,
HonFTCL, HonFRNCM, HonRAM, HonGSM

Vice-Director and Director of Studies

Michael Gough Matthews, FRCM, HonFLCM, HonRAM, ARCO

Registrar

(Until such time as it is possible to make an appointment the duties of the Registrar are carried out by the Director of Studies)

Bursar

Major David A. Imlay, HonRCM, RA (Retired)

Director of Opera

Bryan Drake, BA Otago NZ, LRSM

Director of Junior Department

Barbara Boissard, FRCM, GRSM

Assistant Director of Studies

Alexander Knapp, MA, MusBCantab, LRAM, ARCM

Assistant Registrar

Anthony W. Abbott, GRSM, ARAM, ARCM, ARCO

Assistant Bursar

Dinah Beresford

Finance Officer

John C. Bliss, FCA, MBIM, JP

Chief Librarian

Pamela Thompson, BA Leeds

Reference Librarian

Christopher Borner, MA Canterbury NZ

Curator of Museum of Historical Instruments

Elizabeth Wells, ARCM

Keeper of the Portraits and Ephemera

Oliver Davies, FRCM

Counsellor

Doreen A. Whewell

Examinations Officer

Roy Holloway, Hon RCM

Appointments Officer

Viola Tucker, ARCM

Piano Technician

George Menhinick, HonRCM

Chaplain

Jacqueline Fox, BEd Leeds

Hon Physician

Wilfrid Dykes Bower, MACantab, MB, BChir, MRCP, MRCS, LRCP, HonRCM

Robemakers

William Northam & Co.,

50/1, Fetter Lane, London EC4

Bankers

National Westminster Bank Ltd (Brompton Square Branch)

186, Brompton Road

London SW3 1HH

Auditors

Ernst & Whinney

Eldon Street House

Eldon Street

London EC2P 2AY

Solicitors

Boodle, Hatfield & Co.

53, Davies Street

London W1Y 2BL

Professorial Staff

Pianoforte

John Barstow, ARCM
Oliver Davies, FRCM
Hubert Dawkes, BMusLond, FRCM, FRCO
Ruth Dyson, FRCM
Peter Element, ARCM
Raymond Fischer, LRAM, HonRCM
Ruth Gerald, MusBac Adelaide, LRAM, ARCM
Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy
Barbara Hill, GRSM, ARCM
Colin Horsley, OBE, FRCM, HonRAM
Ian Lake, ARCM
John Lill, OBE, HonDMusExeter, FRCM, HonFTCL, FLCM
Angus Morrison, CBE, FRCM, HonRAM
Richard Nunn, LRAM, ARCM
David Parkhouse, FRCM
Margaret Plummer, GRSM, ARCM, ARCO
Alan Rowlands, MAOxon, LRAM, ARCM
John Russell, BADunelm, FRCM, LRAM
Stephen Savage, LRAM, ARCM
Phyllis Sellick, OBE, FRAM, FRCM
Gerald Smith, MAOxon, ARCM
Yonty Solomon, BMus Cape Town
Robert Sutherland, ARCM
E. Kendall Taylor, FRCM, HonRAM
Peter Wallfisch, HonRCM
David Ward, LRAM, ARCM
Yu Chun Yee, ARCM, LRSM

Pianoforte Accompaniment

Hubert Dawkes, BMusLond, FRCM, FRCO
Ruth Dyson, FRCM
Ruth Gerald, MusBacAdelaide, LRAM, ARCM
Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplomé Vienna State Academy
Richard Nunn, LRAM, ARCM
Robert Sutherland, ARCM

Harpsichord

Hubert Dawkes, BMusLondon, FRCM, FRCO
Ruth Dyson, FRCM

Organ

John Birch, HonMASussex, FRCO(CHM), LRAM, ARCM

Nicholas Danby, LRAM, ARCM

Denys Darlow, FRCO, HonRCM

Richard Popplewell, FRCO, ARCM

Singing

Edward Brooks, ARCM

Margaret Cable, ARCM

Gordon Clinton, FRCM, FBSM, HonRAM

Geoffrey Connor, LRAM

Edgar Evans, HonRCM

Margaret Kingsley, LRAM, ARCM

Sally Le Sage, ARCM

Frederick Sharp, HonARCM

Marion Studholme, ARCM

Robert Tear, MACantab, FRCM, HonRAM

Lyndon Van der Pump, ARCM

John York Skinner, BMusLond, LRAM

Vocal Repertoire

Hubert Dawkes, BMusLond, FRCM, FRCO

Alasdair Graham, BMusEdin, LRAM, HonRCM, Diplômé Vienna State Academy

Richard Nunn, LRAM, ARCM

Robert Sutherland, ARCM

Violin

Hugh Bean, CBE, FRCM

Raymond Cohen, FRMCM, HonRCM

Rodney Friend, FRAM, FRMCM

Leonard Hirsch, FRCM, HonFRMCM

Raymond Keenlyside, HonMANewcastle, LTCL, HonRCM

Tessa Khambatta, ARCM

Felix Kok, ARAM, LRAM, HonRCM

Maria Lidka, HonRCM

John Ludlow, HonARCM

Frances Mason, ARCM

Carl Pini, HonRCM

Kenneth Piper, ARCM

Jack Steadman, FRCM

Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Baroque Violin

Catherine Mackintosh, ARCM

Viola

Roger Best, ARMCM, HonRCM

Brian Hawkins, ARCM

Margaret Major, HonMANewcastle, ARCM

Frederick Riddle, OBE, FRCM, HonRAM

Jaroslav Vanecek, FRCM, Grad. Prague Conservatoire

Christopher Wellington, BAOxon, ARCM

Viols

Francis Baines, HonRCM

Violoncello

Christopher Bunting, MACantab, HonRCM

Eileen Croxford, ARCM

Joan Dickson, FRCM, FRSAMD, LRAM

Amaryllis Fleming, HonRCM

Anna Shuttleworth, BAHonsOpen, ARCM

Viola da Gamba

Adam Skeaping

Double Bass

Michael Brittain

Rodney Slatford, HonRCM

Harp

Fiona Hibbert, GRSM, ARCM

Marisa Robles, HonRCM

Renata Scheffel-Stein, HonRAM, HonRCM

Guitar

Patrick Bashford, HonRCM, AGSM

Carlos Bonell, HonRCM

Charles Ramirez, ARCM

Lute

Jakob Lindberg, ARCM

Flute

Sebastian Bell, HonRCM

David Butt, FRAM

Christopher Hyde-Smith, HonRCM

Graham Mayger, ARCM

Recorder

Elizabeth Page, ARCM

Ross Winters, BAOxon, ARCM, LTCL

Oboe

James Brown, HonRCM

Sarah Francis, ARCM

Peter Graeme, FRCM

Roger Lord, ARCM

Sidney Sutcliffe, HonARCM

Michael Winfield, HonRCM

Baroque Oboe

Claire Shanks, MA, ARCM

Clarinet

Colin Bradbury, FRCM

Colin Courtney, ARCM

Sidney Fell, FRCM

Thea King, FRCM

John McCaw, FRCM

Basil Tschaikoff, HonRCM

Bass Clarinet and Saxophone

Stephen Trier, HonARCM

Bassoon

Kerrison Camden, ARCM

Geoffrey Gambold, FRAM, HonRCM

Baroque Bassoon

Hans-Jurg Lange

Double Bassoon

John Burness, HonRCM

Horn

Julian Baker, HonRCM

Douglas Moore, FRCM, ALAM

Trumpet

Michael Laird

David Mason, ARCM

Richard Walton, FRCM

Tenor Trombone

Peter Goodwin

John Iveson, BMusLond, LRAM, ARCM

Arthur Wilson, HonRCM

Bass Trombone

Gerald McElhone, HonRCM

Tuba

John Jenkins, HonRCM

Timpani and Percussion

Alan Cumberland, HonARCM

Bernard Harman, HonFLCM, HonRCM

Janos Keszei

Michael Skinner, HonRCM

Early Music Studies

Francis Baines, HonRCM

Ian Harwood, HonRCM

Richard Lyne, MANott, BMusLond, GRSM, ARCM, ARCO

Nicholas McGegan, MACantab, LTCL, HonRCM

Elizabeth Page, ARCM

Nigel Rogers, MACantab

Ross Winters, BA Oxon, ARCM, LTCL

20th Century Ensemble

Edwin Roxburgh, BACantab, BMus Dunelm, FRCM, LRAM

Stephen Savage, LRAM, ARCM

Experimental Music Group

John Lambert, FRCM, LRAM, ARCO

Electronic Music

Lawrence Casserley, BMusColumbia, HonARCM

Conductors

Christopher Adey, ARAM, HonRCM (Sinfonia)

Norman Del Mar, CBE, HonDLittSussex, HonDMusGlasgow et Bristol, FRCM, FGSM,
HonRAM (Symphony Orchestra)

John Forster, GRSM, ARCM (Sinfonietta)

Sir David Willcocks, CBE, MC, MA, HonDMus, FRCM (Chorus and Chamber Choir)

Composition

Philip Cannon, FRCM
Justin Connolly, ARCM
Adrian Cruft, HonARCM
Jeremy Dale Roberts, BMusDunelm, HonRCM
Stephen Dodgson, FRCO, ARCM
Joseph Horovitz, MA, BMusOxon, HonARCM
Kenneth V. Jones, HonARCM, ARCO
Bryan Kelly, ARCM
John Lambert, FRCM, LRAM, ARCO
Anthony Milner, DMusLond, FRCM
Alan Ridout, ARCM
Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM
Humphrey Searle, CBE, MAOxon, FRCM
Bernard Stevens, MA, MusDCantab, FRCM, HonRAM

Theory and Keyboard Harmony

Robert Ashfield, DMusLond, FRCO, HonRCM
Timothy Bond, BMusLond, FRCO, ARCM
Philip Cannon, FRCM
Justin Connolly, ARCM
Adrian Cruft, HonARCM
Ian Curror, FRCO(CHM), ARCM
Jeremy Dale Roberts, BMusDunelm, HonRCM
Denys Darlow, FRCO, HonRCM
Stephen Dodgson, FRCO, ARCM
Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM
Joseph Horovitz, MA, BMusOxon, HonARCM
Kenneth V. Jones, HonARCM, ARCO
Bryan Kelly, ARCM
John Lambert, FRCM, LRAM, ARCO
W.S. Lloyd Webber, CBE, DMusLond, FRCM, FRCO, FLCM, HonRAM
Richard Lyne, MANott, BMusLond, GRSM, ARCM, ARCO
Anthony Milner, DMusLond, FRCM
Alan Ridout, ARCM
Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM
Timothy Salter, MACantab, LRAM, HonRCM, ARCO, MTC
Humphrey Searle, CBE, MAOxon, FRCM
Gerald Smith, MAOxon, ARCM
Bernard Stevens, MA, MusDCantab, FRCM, HonRAM
Derek Stevens, FRCO, LRAM, ARCM, LGSM
Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM
Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM
John R. Williams, MA, MusBCantab, FRCO, HonRCM

History, BMus and GRSM Study Groups, Aural Training and Miscellaneous Classes and Lectures

John Birch, HonMASussex, FRCO(CHM), LRAM, ARCM

Timothy Bond, BMusLond, FRCO, ARCM

Beth Boyd

Philip Cannon, FRCM

Jeremy Dale Roberts, BMusDunelm, HonRCM

Denys Darlow, FRCO, HonRCM

Ruth Dyson, FRCM

Peter Element, ARCM

Sidney Fell, FRCM

Ruth Gerald, MusBacAdelaide, LRAM, ARCM

Gerald Gifford, MACantab, BMusDunelm, GRSM, FRCO, ARCM

Christopher Grier, MA, MusBCantab, HonRCM

Joseph Horovitz, MA, BMusOxon, HonARCM

Alexander Knapp, MA, MusBCantab, LRAM, ARCM

John Lambert, FRCM, LRAM, ARCO

Else Mayer-Lismann, HonRCM

Anthony Milner, DMusLond, FRCM

Richard Popplewell, FRCO, ARCM

Mary Remnant, MA, DPhilOxon, GRSM, ARCM

Christopher Slater, BAOpen, FTCL, ARCM

Jack Steadman, FRCM

Roderick Swanston, MA, MusBCantab, GRSM, FRCO, LRAM, ARCM

Yvonne Wells, HonRCM

Philip Wilkinson, DMusLond, MMusRCM, FRCM, LRAM

Language Classes

Lella Alberg, Dottorato in Filologia Milan, HonARAM, HonRCM(Italian)

Jeanne Henny, BALond, HonRCM(French)

Bertha Taylor-Stach, HonRCM(German)

Alexander Technique

Adam Nott

Opera, Drama and Repetiteurs' Training

Bryan Drake, BAOtago NZ, LRSM(Director)

Andrew Page, ARCM(Administrator)

David Tod Boyd (Senior Music Coach)

David Gorringe (Stage Manager)

Beth Boyd (Drama)

Angela Goodhall (Fencing)

Kay Lawrence, AISTD, DipLCDD (Movement)

Dorothy Primrose (Drama)

Yvonne Wells, HonRCM(Speech)

Board of Professors

Members ex officio

The Director

The Vice-Director and Director of Studies

The Senior Professor (Angus Morrison, CBE, FRCM, HonRAM)

The Senior Professor Emeritus (Herbert Howells, CH, CBE, DMusOxon, FRCM, FRCO, HonRAM)

The Bursar

The Director of Opera

The Director of the Junior Department

The Assistant Director of Studies

The Chief Librarian

Members appointed by the Council

Hugh Bean, CBE, FRCM

Colin Bradbury, FRCM

Gordon Clinton, FRCM, FBSM, HonRAM

Ruth Dyson, FRCM

Ruth Gerald, MusBac Adelaide, LRAM, ARCM

Douglas Moore, FRCM, ALAM

Bernard Stevens, MA, MusDCantab, FRCM, HonRAM

E. Kendall Taylor, FRCM, HonRAM

Richard Walton, FRCM

Members appointed by the Director

John Lambert, FRCM, LRAM, ARCO

John Ludlow, HonARCM

Edwin Roxburgh, BACantab, BMusDunelm, FRCM, LRAM

Members elected by the Professorial Body

Margaret Cable, ARCM

Frederick Sharp, HonARCM

Jack Steadman, FRCM

Introduction

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body comprises the President and Council, which delegates to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth The Queen Mother.

Facilities

The present building was erected in 1894 through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition in 1851. Since then, there have been many additions, including a new extension which was completed in 1964. The College now possesses two concert halls, two libraries, an opera theatre, an electronics studio, a museum specially designed for the display and preservation of the College's valuable collection of historic musical instruments, and a large number of teaching studios and practice rooms. The main concert hall, which was built in 1903 and is architecturally the most impressive feature of the College, can accommodate large-scale performances and has seating for 700. The smaller hall, seating about 250, belongs to the extension of 1964 and is ideal for chamber concerts and lectures. There is a modern and spacious lending library, which also contains a collection of gramophone records, and a reference and research library where the College's large and valuable collection of rare books, music and manuscripts is kept and facilities for research students are provided. The College also possesses an extensive collection of portraits and ephemera associated with the musical profession. The Opera Theatre has seating for over 300. The dressing and rehearsal rooms associated with the theatre have recently been rebuilt and extended.

Curricula

The College is first and foremost a conservatoire and is particularly concerned with those who aspire to be performers, whether instrumentalists, singers, orchestral players, freelance artists, or composers. It also caters particularly for those intending to teach, and who, as an alternative to College of Education and University courses, are seeking a course of musical training where greater emphasis is placed on the development of practical studies and skills and less on academic work and teacher-training. Applicants should understand that classroom techniques are not generally covered in the curriculum. Information regarding teacher-training courses may be found on page 35 of this Prospectus.

Lessons are provided in all the normal instruments and subjects (for details see list of Professorial Staff). A limited number of students, other than those in their first undergraduate year, can take orchestral conducting as part of their curriculum, if they have the right credentials and potential. There are courses in Electronic Music for composers. Lessons in the Alexander Technique may be provided for those suffering from muscular tension.

There are many ensemble activities within the College, including two symphony orchestras, two chamber orchestras, a chamber choir, a chorus of about 200 voices, a 20th Century Ensemble (undertaking rehearsal and performance of Contemporary Music), an Experimental Music Group, a Composers' Group, and an Early Music Group (covering Medieval, Renaissance and Baroque Music). A considerable number of chamber music groups receive regular coaching from members of the teaching staff. Master classes and lectures by eminent musicians and teachers are arranged from time to time, including a series of coaching sessions and performances by members of the Music Group of London, the Chilingirian String Quartet and other ensembles.

Every Term there are numerous concerts, opera performances, recitals, prize competitions and lectures; these are mostly organised by the College, but some are given under the auspices of the Students' Association (see p.33). Details of these events, to which the general public is admitted without charge, are given in the Termly Fixture List.

There are internal examinations for all students. The examination at the conclusion of each year is of particular importance. Performance, reports on progress, attendance and conduct are all taken into account in this examination and failure will normally result in the student being required to terminate the course.



The President presenting The Tagore Gold Medal to Liora Ziv-Li, who also won The Chappell Gold Medal and subsequently gained First Prize in The Concours Internationale de Paris.



The Director conducting the RCM Chorus and Symphony



Orchestra in a performance of Walton's "Belshazzar's Feast"



Sir Georg Solti in rehearsal with the RCM chamber orchestra
A scene from the Opera School's production of Britten's "Owen Wingrave"



Courses

All Courses offered by the College are full-time.

Undergraduate Courses

B.Mus (Hons) Course

A limited number of applicants having an advanced knowledge of harmony and counterpoint and showing good keyboard facility will be accepted for a three-year course leading to the award, after examination and assessment, of the University of London B.Mus.(Hons) Degree. Although all tuition (which includes lessons in at least one practical subject) is undertaken at the College, those pursuing this Course have the status of Internal Students of the University and are eligible to attend academic and social events organised by the University. The examination syllabus may be obtained direct from the Academic Registrar, University of London, Senate House, Malet Street, London, WC1E 7HS. The minimum educational requirements are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level (Music being one, with English preferred as the other); *or* four different subjects, of which three must be at Advanced Level. In the second or third year of the Course, students will be encouraged to take the examination for the ARCM Diploma.

GRSM (Hons) Course

A broad, practical musical training of three years' duration leading to the GRSM (Hons) Diploma, which is awarded after examination and assessment at the conclusion of the Course. Applicants under 18 years of age on 31 December of the year in which the Course commences are not normally eligible for consideration. The minimum educational requirements for the Course are as follows: passes in five different subjects in the GCE examination, of which two must be at Advanced Level; *or* four different subjects, of which three must be at Advanced Level. All GRSM students must take a keyboard instrument as one of their studies. Those whose principal study is not a keyboard instrument must have reached a standard of playing approximately equivalent to Grade VI (Piano) of the Associated Board of the Royal Schools of Music.

The curriculum includes principal study, second study, stylistic studies, keyboard harmony, form and analysis, aural training, history of music, general knowledge of repertory, elementary choral conducting and, optionally, recorder. In addition, students will take part in some of the other activities mentioned in 'Performers' Course' below. In the later stages of the Course there are more advanced historical studies, with opportunities for research in depth through seminars and projects. In the

second and third years there is a Syllabus B for more advanced first-study wind and string players and singers, which places greater emphasis on solo performance and conducting and less on keyboard skills; in the third year, there is also a new Syllabus C for instrumentalists and singers who have already passed the ARCM or LRAM Performers' Diploma. However, all students on the Course will be encouraged to take the examination for the ARCM Teachers' and/or Performers' Diploma before the end of their studies.

Whilst the GRSM Course is recommended for potential teachers and all those who wish to pursue a comprehensive course of musical study, it does not cover classroom teaching techniques (see page 35). The GRSM qualification is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on honours graduate basis.

A detailed GRSM Course brochure is available on request.

Performers' Course

A musical training of four years' duration suitable for composers and those who aspire to become soloists, orchestral players and the like, leading to the award, after examination and assessment, of the College's internal performing diploma: Dip.RCM (Performers).

Students whose principal study is not a keyboard instrument will normally be expected to take Piano as a second study for the first two years of their Course or until such time as they have acquired reasonable keyboard facility. Students accepted for this Course who meet the academic requirements for entry to the B.Mus and GRSM Courses will qualify for a mandatory award from their Local Education Authority; specially talented applicants who do not possess two Advanced Level passes may be eligible for a discretionary award.

The first two years of the Course place emphasis on building instrumental technique combined with developing wide musical interests. In addition to individual lessons in the principal study, second study and theory, aural training and history are also covered. Where applicable, orchestral playing, wind repertoire and ensembles, choir training, languages and movement are also taught.

During the final two years of the Course greater emphasis is placed on specialization in the principal study and in chamber music. Students are expected to take the examination for the ARCM Teaching Diploma in the second or third year of the Course.

Postgraduate Courses

Students wishing to pursue any of the Courses mentioned below must have completed a full-time course of undergraduate status.

The Certificate of Advanced Study is awarded upon the completion of all Postgraduate Courses, with the exception of the M.Mus. Course.

M.Mus. Course

Open to postgraduate students of *Composition* who already possess an honours degree (or equivalent) in Music. The Course lasts for one calendar year and leads to the award, after examination and assessment, of the University of London M.Mus. Degree. Although all tuition is undertaken at the College, those pursuing this Course have the status of Internal Students of the University and are eligible to attend academic and social events organised by the University. The syllabus for the Course may be obtained from the Assistant Registrar of the College.

Postgraduate and Advanced Study Course

This may be of one or two years' duration and is suitable for those who wish to undertake advanced study in their principal subject. A high standard of technical and musical proficiency is necessary for entry. Students pursuing this Course are encouraged to take the examination for the ARCM Diploma.

Conductors' Course

This Course, of one or two years' duration, is suitable for those who already have some experience in orchestral conducting. Requirements for the entrance examination, held annually in March, and other details of the Course are available from the Assistant Registrar. A Conducting Scholarship may be awarded to a candidate displaying outstanding potential in this field.

Early Music Course

This is intended for those who wish to pursue an advanced course in Medieval, Renaissance and Baroque Music. Details on application to the Assistant Registrar.

Opera Training and Repetiteurs' Courses

The Opera School provides a specialised course of opera training, normally of two years' duration. Students undertake formal and informal performances of opera and drama; individual coaching, languages, speech training, mime and movement are also included. The Course is only suitable for mature students of singing, who are not below the age of 20 and who intend to make a career in opera. Applicants should not normally be over the age of 26 and must be prepared to take singing lessons from a professor who is on the staff of the College. Those who attend the auditions and are British Subjects will be considered, along with present students of the College, for an Opera Scholarship which provides free tuition plus maintenance of not less than £300 p.a., tenable from September, 1982, for one year (with a possibility of an extension for a second year). Students taking the Performers' Course at the College are eligible to transfer to the Opera Course from their third year, subject to acceptance by audition.

The Opera School also offers a one-year Postgraduate Course for Repetiteurs which includes weekly repetiteur and conducting classes, piano or piano accompaniment lessons and language classes. Repetiteurs are required to participate fully in the activities of the Opera School. A limited number of places are available to suitable applicants who take the special audition in May: a Scholarship is available to a candidate who shows exceptional promise.

Educational Equivalents

1. The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.
2. GCE passes at Advanced Level in both Practical Music and Theoretical Music (as offered by the University of London, for example) are accepted as meeting the Advanced Level requirements for entry onto the B.Mus. Course and the GRSM Course.
3. In respect of examinations conducted by the Association Board of the Royal Schools of Music and Trinity College of Music:
 - (a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.
 - (b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on *each* of the two instruments may be accepted as Ordinary Level Music.
 - (c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.
 - (d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.
4. Students educated in Scotland wishing to apply for the BMus Course should be aware of the following educational equivalents:
 - (a) Scottish Certificate of Education Ordinary or Higher Grade pass equates to the GCE Ordinary Level pass.
 - (b) SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the *same* subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)
 - (c) Five separate subject passes at SCE Higher Grade (providing not less than grade B has been obtained in four of those subjects) will be deemed to have satisfied the academic entrance requirement.
5. Scottish qualification for entry onto the GRSM Course depends upon the following minimum requirement: six passes in the SCE, three of which *must* be at Higher Grade.
6. The European Baccalaureate and the International Baccalaureate are recognised as meeting the minimum academic requirement for entry onto all undergraduate Courses.

Fees for New Students 1981-82

The Department of Education and Science has stipulated the following annual fees for tuition during the 1981-82 academic year.

Tuition

(a) Students from United Kingdom and E.E.C. countries:

All courses£1,053

(b) Students from all other countries:

All courses, except Opera Training Course and
Postgraduate and Advanced Study Course£3,300

Opera Training Course£3,900

Postgraduate and Advanced Study Course

1½ hours individual tuition weekly£2,601

2 hours individual tuition weekly.....£3,300

Tuition fees include the mandatory subscription to the Students' Association.

Extra Tuition

Additional tuition in a student's principal or second study, or tuition in a third study, can sometimes be provided when appropriate; however, the extra Termly charge will not usually be paid by the Local Education Authority.

Payment of Fees: Students from the United Kingdom

All fees are due by the *first day of each Term* or within ten days of the presentation of the account. Students, or their parents, are liable to pay all fees unless these are paid in full to the College by a Local Education Authority or by some other grant-giving body. If, for any reason, a grant is withdrawn in the middle of a Course, liability for fees from then onwards falls on the student or the student's parents or legal guardian.

Payment of Fees: Overseas Students

All students from overseas (including Eire) should note that they will not be permitted to commence their studies unless (a) the appropriate tuition fees *for the year* are received by the College at least one week before the beginning of their first Term; *or* (b) reasons for delay in payment are exceptional and the Bursar has been consulted more than one week before the commencement of that Term.

Unexpected Termination of Studies

If, for any reason, a student intends to leave the College during the academic year and before the end of his/her Course, the Vice-Director requires a clear Term's notice in writing. In default of such notice, fees are liable for the remainder of the academic year.

Local Education Authority Grants

Immediately upon notification of a place at the College, application should be made to the Local Education Authority for a grant (if one is required). However, to avoid disappointment, it would be wise at an earlier stage to ascertain from the L.E.A. what academic qualifications are demanded by them and whether there are any age limits. Most L.E.A.s demand five subjects at GCE Ordinary Level and there are a few who will only make awards to those who have also gained passes in two subjects at Advanced Level. The award of a place by the College cannot be a guarantee of eligibility for a L.E.A. grant. Nevertheless, candidates who have been accepted by the College for the BMus, GRSM or Performers' Courses and who gain two Advanced Level passes (in addition to three passes at Ordinary Level in different subjects) will receive a mandatory grant from their Local Education Authority.

Dates of Terms and Time of Admission

Academic year 1981-82

Autumn Term	21 September, 1981 — 11 December, 1981
Spring Term	4 January, 1982 — 26 March, 1982
Summer Term	26 April, 1982 — 16 July, 1982

Academic year 1982-83

Autumn Term	20 September, 1982 — 10 December 1982
Spring Term	4 January, 1983 — 25 March, 1983
Summer Term	25 April, 1983 — 15 July, 1983

In each academic year there are three twelve-week Terms. Students will only be admitted at the beginning of the Autumn Term unless there are exceptional reasons for their wishing to begin their studies at some other time.

Admission

Application Procedure

Applicants for entry in September, 1982 must submit their completed Entrance Application Form, together with the Entrance Fee of £10.00, by **9 October, 1981**. They should ask both their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references to the Assistant Registrar; these must arrive no later than two weeks before the commencement of the Entrance Examinations. All applicants of British nationality who attend the Entrance Examinations (7-18 December, 1981) are eligible to be considered for the award of a Scholarship (see page 28).

Applications will normally be considered only from those aged between 16 and 25 years who wish to pursue a course of full-time study. Students over the age of 25 are admitted exceptionally, and only for advanced study in composition, orchestral conducting, singing, or for training as répétiteurs. Applications from singers under the age of 18 years will not normally be considered.

As all Courses offered by the College are full-time, applications from those wishing to pursue a part-time curriculum will not be accepted.

Additional information for Overseas Applicants

Overseas applicants who, for geographical reasons, are unable to attend an Entrance Examination must submit, with their Application Form and Entrance Fee: 1. a reel-to-reel tape recording of their performance of two pieces, certified by a responsible person; 2. a photocopy of the marks and examiner's comments in the highest grade of any Associated Board examinations that may have been taken. They must also ask their principal study teacher and their Head Teacher (or a person of similar standing) to send supporting references direct to the College.

Whilst the "Prescribed Pieces" (detailed on pp. 30/31) are preferred, overseas applicants are not obliged to record a performance of any one of these items; however, they should offer a piece of comparable difficulty plus one of their own choice. Tapes will not be returned to applicants unless specifically requested.

The College is very selective when auditioning overseas candidates by tape. It should be appreciated that a personal audition is preferred, as this gives a clearer indication of the candidate's achievements and potential. Applicants offering Guitar or Timpani and Percussion *must* attend in person for an Entrance Examination, as must those applying for the M.Mus, B.Mus, GRSM, Opera, Répétiteurs' or Conductors' Courses.

All information regarding Associated Board Scholarships may be obtained direct from the Associated Board of the Royal Schools of Music, 14 Bedford Square, London, WC1B 3JG. Information regarding British Council Scholarships can be obtained from British Council representatives abroad.

Withdrawal of Application

The following rules apply to the return of Entrance Fees: Withdrawal notified 30 days or more before the examination: Half the fee is returned. Later withdrawal: No refund can be made.

Application Dates

9 October 1981	Entrance Applications close (this applies to overseas candidates wishing to attend an Examination)
1 November 1981	Last day for submission of Composition Portfolios
15 January 1982	Opera School and Conductors' Course Applications close
15 February 1982	Overseas Applications (with tape recording) close
1 March 1982	Repetiteurs' Course Applications close
1 June 1982	Applications for entry to Halls of Residence close (see page 34)

Entrance Examinations and Scholarship Auditions

Dates

Early November 1981	Particulars of date and time of Entrance Examination sent to Applicants
7 - 18 December 1981	Entrance Examinations
Mid-February 1982	Opera School Auditions
Mid-March 1982	Conductors' Course Auditions
Mid-May 1982	Repetiteurs' Course Auditions

Only in exceptional circumstances can applicants be examined at times other than those specified above.

Scholarships

Scholarships are offered annually to candidates who show exceptional promise as instrumentalists, singers or composers. They are open to British subjects between the ages of 16 and 25 years who attend the Entrance Examinations, when those considered suitable will be asked to perform again later on the same day. Outstanding applicants who attend the auditions for the Conductors', Opera Training or Repetiteurs' Courses may also be awarded a Scholarship.

A few of the Scholarships offered may be closed Scholarships, which have special or local conditions for candidates who are:

1. Natives of Berkshire, Bristol (or adjacent counties), Devonshire, Kent, Liverpool (or residing within 12 miles), Norfolk, Shropshire, Ulverston district (Lancashire), Wales or Wiltshire.
2. Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships are awarded on merit; eligibility for a closed Scholarship will not enhance a candidate's chance of gaining one.

Scholarships are normally paid as cash grants of £180 per year direct to each Scholar in three Termly instalments and are not therefore reflected in accounts for Fees. Scholars themselves are responsible for applying to Local Education Authorities for grants, as previously explained; if, in any individual case, there is difficulty about this, the Bursar should be informed, so that special arrangements can be made. The normal period of tenure is three years, but a Scholarship may at any time be terminated by the College if the health, progress or conduct of the Scholar is unsatisfactory.

General Requirements

Entrance to the College is very competitive and the highest standards of performance in the principal study are demanded of applicants for all courses. Age and musical promise are also taken into account. Candidates must perform two pieces in their principal study, one of which must be from the prescribed list below and the other of a contrasted nature. They should, if possible, also present one piece of their own choice in their second study. BMus or GRSM Course applicants whose principal study is not a keyboard instrument must perform one piece on their second instrument (piano, organ or harpsichord). Instrumentalists and singers will be provided with an accompanist or may bring their own.

All candidates will be given sight-reading and aural tests, including interval recognition, harmonic recognition, rhythm clapping, and perception of errors. Applicants for the BMus and GRSM Courses and composers will also be given tests of musical initiative, including sight-reading at the piano (whether or not it is their principal study), completion of cadences and the harmonisation of a short melody at the keyboard. In preparation for these tests candidates are recommended to study the syllabus for the Associated Board General Musicianship examination at Grades VI and VII.

There is a theory paper of three hours' duration which includes tests in harmony, two-part free counterpoint, rudiments and a short essay question. MMus and BMus Course applicants and composers take a more advanced theory paper containing four-part writing for strings, three-part free counterpoint and an essay question. Those applying for the Postgraduate and Advanced Study Course are not required to write the theory paper, unless their principal study is Composition.

Theory papers set in previous years are available from the Examinations Office, price 20p per paper.

Candidates must expect to remain at College for most of the day of the Entrance Examination.

Candidates will be advised of the results of their examinations as soon as possible thereafter. The award of a place will be conditional on the receipt of a satisfactory medical report. It is the responsibility of all successful candidates to inform the Assistant Registrar of their GCE results *immediately* they become known.

Prescribed Pieces

Pianoforte: one of the following:

- Bach: Prelude and Fugue in G (Book I of the '48')
- Bach: Prelude and Fugue in F sharp major (Book II of the '48')
- Beethoven: Sonata in A flat, Op. 26 (1st movement)
- Chopin: Any one Study from Op. 10 or Op. 25
- Mozart: Sonata in B flat, K.333 (1st movement)
- Ravel: Sonatine (1st and 3rd movements)

Organ: one of the following:

- Bach: Fugue only from Prelude and Fugue in A minor
Novello Book 7
- Buxtehude: Prelude and Fugue in F sharp minor
Hansen/Chester Vol 2
- Hindemith: Sonata No. 3 (first or third movement) *Schott*
- Mendelssohn: Sonata No. 3 in A *Novello*

Singing:

- Three pieces in contrasting styles

Violin: one of the following:

- Bartók: Rumanian Dances (4th, 5th and 6th movements)
- Beethoven: Romance in F
- Handel: Sonata in D, No. 4 (1st and 2nd movements)
- Wieniawski: Legende

and the following technical work:

- Scales: C major and minor (both forms) 3 octaves, one octave to a bow; Chromatic on G, 3 octaves; B flat major in 3rds, 2 octaves slurred as desired; F major in 6ths, 2 octaves slurred as desired; G major in octaves, 2 octaves slurred as desired
- Arpeggios: C major and minor, 3 octaves, one octave to a bow; Dominant 7th on A, 3 octaves to a bow; Diminished 7th on G, 3 octaves to a bow

Viola: one of the following:

- Brahms: Sonata in E flat (1st or 3rd movement)
- Marin Marais: French Dances

Violoncello: one of the following:

- Popper: Study No. 10, Op. 76 (Preparatory to High School of 'Cello Playing)
- Goltermann: Concerto No. 5 in D minor, Op. 76 (1st movement) *Schott*

Scales and Arpeggios may be required by the Examiners and should therefore be prepared.

Double Bass:

Cimador: Concerto in G (1st movement)

Yorke Edition

Harp:

Nadermann: Sonatine No. 6 (1st movement)

Leduc

Guitar:

Frescobaldi: Aria con variazione (without repeats)

Schott

Ponce: Campo (Sonatina Meridional)

Schott

Lute:

Ferrabosco: Pavan 6 (page 40 of the facsimile edition of Robert Dowland, *Varietie of Lute Lessons*, 1610)

Flute: one of the following:

Boehm: Caprice No. 6 (No. 26 of 50 Classical Studies, edited Vester)

Universal Edition

Godard: Allegretto

UMP

Recorder: one of the following:

Handel: Sonata in F

Faber

Mancini: Sonata in D minor

Peters

Oboe:

Telemann: Sonata in A minor (1st and 2nd movements)

Hortus Musicus series/Bärenreiter

Clarinet

Schumann: Fantasiestücke, Op. 73 (1st and 2nd movements)

Peters

Bassoon:

Galliard: Sonata No. 5

Peters

Horn:

Arnold Cooke: Rondo in B flat

Schott

Trumpet

Flor Peeters: Sonata (last two movements)

Peters

Tenor Trombone

Saint-Saëns: Cavatine, Op. 144

UMP

Bass Trombone:

Semler-Collery: Barcarolle et Chanson Bachique

Leduc/UMP

Tuba

Vaughan Williams: Concerto (1st movement)

OUP

Except where specified above, candidates should be prepared to play the prescribed pieces either with or without repeats, as requested by the Examiners.

Other Subjects

There are no prescribed pieces for subjects not mentioned above. Applicants offering Composition as their principal study must submit two contrasting samples of their work by 1st November 1981. They must offer one practical study at the Entrance Examination and will be required to take the more advanced theory paper set for the B.Mus Course applicants.

Awards

Exhibitions

Six or more Exhibitions of £80 per annum, to run for a maximum of three years, are awarded after annual competition to students of any nationality who are already in their first year at College. These are payable in the same way as Scholarships.

Prizes

There are some 130 prizes, most of which are awarded each year after competition to students of all nationalities.

ARCM Diploma

The Associateship Diploma is awarded for advanced instrumental performing or teaching in most musical subjects. The examination can be taken by internal and external students, full particulars being contained in the special syllabus, available on request.

Hon. RCM

Honorary Membership of the Royal College of Music is conferred by the President, on the recommendation of the Council, upon members of the Professorial and Administrative Staffs and others, who are not Fellows or Associates of the College but who have rendered valuable service to the College.

FRCM

Fellowships of the Royal College of Music are conferred by the President, on the recommendation of the Council, upon Distinguished Persons. The number of Fellows shall not exceed one hundred and twenty-five.

General Information

Students' Association

The Students' Association exists to promote social, cultural and athletic activities and to provide a channel of communication between students and professorial and administrative staffs. All students of the College are automatically members of the Association. The Association runs its own bar and shop on a non-profit-making basis and also organizes concerts of orchestral and chamber music.

The Junior Department

On Saturdays, musically gifted schoolchildren with the potential for a career in music are prepared for entry to music colleges and university music departments. Many of the 350 students travel long distances to take advantage of the comprehensive curriculum and exceptional orchestral experience. For the current prospectus, apply to the Junior Department Registrar.

The RCM Union

The RCM Union exists to bridge the gap between present and past students of the College. To this end a Termly magazine is published and sent to all members, and an "At Home" takes place in June of each year. Present students are automatically members; past students wishing to join should apply to the Hon. Secretary: Mrs. Sylvia Latham, (c/o The Royal College of Music), from whom College scarves, brooches and ties may be obtained.

Association of Friends of the Royal College of Music

An 'Association of Friends of the Royal College of Music' has recently been formed to support the work of the College and to enable as many people as possible to take part in the Centenary celebrations which begin in February 1982. Membership privileges include receipt of Fixture Lists and the RCM Magazine; advance notice of all Concerts and Operas performed within the College; priority booking for those few performances, both within the College and outside, for which tickets are required. In addition a special celebrity concert and reception for members is held annually in October. Details of membership may be obtained from the Secretary of the Association of Friends, c/o The Royal College of Music.

Accommodation

The College is non-residential. However, there are three halls of residence available to College students:

1. Robert Mayer Hall, 6 Evelyn Gardens, London SW7 3BG, accommodates 40 men students.
2. Henry Wood House, 10 Halsmere Road, London SE5 9LN, is administered by the Music Students' Hostel Trust for students of the four main London music colleges. It accommodates men and women students, each college being allocated approximately 20 places.

Particulars concerning these Halls of Residence may be obtained from The Counsellor of The Royal College of Music, to whom application for entry should be sent by 1st June.

3. Queen Alexandra's House, Kensington Gore, London SW7 2QT, accommodates women students of music and the arts in the Kensington area and is administered by an independent Trust. A number of places are reserved here for RCM students. *Particulars may be obtained from The Principal, Queen Alexandra's House.*

Other accommodation, at reasonable cost and with practice facilities, is very hard to find. Whilst the Counsellor maintains a short accommodation list, this is very quickly exhausted. All students, especially pianists, should endeavour to make suitable arrangements before they arrive in London for the commencement of their studies.

Practice Facilities

There are 37 practice rooms with a piano, 4 with organ and 2 with harpsichord; practice is also permitted in certain teaching rooms. However, since these facilities are in constant demand, students should expect to undertake most of their practice at their homes or lodgings.

Medical Care

The facilities offered at the Imperial College of Science and Technology Health Centre, which include a well-equipped surgery and consulting rooms, are available to RCM students. Those living within a certain radius may, if they wish, register under the National Health Service with the Physician-in-Charge of the Centre, Dr. Anthony Haines, MB, BChir, MRCGP, MRCPsych, DPM.

Students from EEC countries will have medical care provided under the National Health Service according to reciprocal agreements. Students from all other countries overseas must, prior to the commencement of their studies, produce evidence of having arranged medical cover. Details of the benefits offered by the British United Provident Association or the Private Patients' Plan may be obtained from the Assistant Registrar.

Change in studies

If a student wishes to change his Course of study, or his professor, he should first discuss the matter either with his present Professor or with the Vice-Director. It is not permissible for him to approach another Professor before he has taken this action. Courses cannot normally be changed except during the first six weeks of the Autumn Term.

Teacher-training

Holders of the B.Mus Degree or the GRSM Diploma who wish to pursue a teaching career are required to undertake a one-year course of teacher-training at a University Institute or College of Education, in order to obtain Qualified Teacher status under the Burnham Scales of Remuneration. As from September 1982, a B.Mus Degree or GRSM Diploma will be the minimum qualification for entry onto such a course. With effect from September 1983, prospective teachers must have obtained passes in English and Mathematics at GCE Ordinary Level.

Regulations for Students

Students are reminded that they have signed an undertaking on their Entrance Application Forms to abide by the Regulations of the College and to attend the lessons and classes arranged for them. Students whose conduct, attendance or progress is unsatisfactory may at any time be asked to leave by a date to be specified by the Director.

No student may be absent from his or her studies without the Vice-Director's permission. When absence is necessitated by illness or other cause, the General Office must be informed immediately, preferably by telephone. A medical certificate must be sent in the case of an absence of more than three consecutive days on account of illness. Students who feel ill when in College should report to the Counsellor.

Every student must ensure that their addresses and telephone number are known in the General Office, where a directory of addresses is kept. Changes of address of their London lodgings and their parents' home must be notified immediately.

It is important that all classes and rehearsals start punctually. Orchestral personnel must be in their seats five minutes before the start of a rehearsal to allow time for the signing of the attendance sheet and for tuning. In the case of illness or unavoidable absence from orchestral rehearsals, the Assistant Registrar must be informed in good time and parts which have been borrowed must be returned before the rehearsal. Only in an extreme emergency should a student ask another student to deputise for him in an orchestral rehearsal without the prior permission of the Assistant registrar.

Professors expect students to let them know in good time if their lessons have to be changed on account of special College rehearsals or other unavoidable circumstances. Students are not allowed to take individual lessons in musical subjects outside the College.

Students are expected to attend as many College concerts as possible each Term.

Students must obtain official permission on the appropriate form from the Vice-Director to undertake any external engagement or regular teaching commitment. It is understood that College activities, whether they be lessons, rehearsals, examinations, etc., take precedence over all others; therefore, no student may confirm a professional engagement until the Termly calendar of College events has been published.

Letter Racks

It is important that students look regularly in the letter racks, where letters and urgent messages relating to their lessons and studies will be placed.

Lockers for coats, instruments, etc.

Lockers are available for all students, except those resident in Queen Alexandra's House or the Robert Mayer Hall, on payment of £2 deposit fee. The Hall Porter will issue keys on production of receipts. Deposits will be returned when keys are surrendered.

Lost Property

The Assistant Bursar may be approached regarding property lost on the College premises; however, the College cannot accept responsibility for any loss, so students must look after their belongings carefully and not let them out of their sight. Moreover, they are strongly advised to insure instruments and other valuable possessions. The Assistant Bursar will also give advice on matters of insurance.

